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sion to this subject, which has long been a painful source of perplexity and embarrassment; they, however, cannot repress an expression of surprise and regret at the publication by Mr. Surman of a pamphlet, purporting to be a statement made to the Special Committee, the main object of which appears to be to reduce the serious matters of difference to the semblance of a personal quarrel between him and certain members of the Society. As Mr. Surman, by his refusal to consent to the printing of the Report of the Special Committee, prevents the Committee from putting forth a full refutation and exposure of the contents of his publication, they feel compelled by a sense of justice thus publicly to state, that, prior to the circulation of the pamphlet, the general character of his statement was tested, shewn to be fallacious, and repudiated by the Special Committee to whom it was originally addressed, "as containing but a small part of truth." And as he still continues industriously to circulate his misrepresentations and calumnies, after they have been thus strongly condemned by a tribunal in which he professed to "have every confidence," and still more after that condemnation has been ratified by the general body of the Society, in appealing to whom he explicitly declared himself content to abide by their decision—the Committee feel compelled, in the strongest manner, to deprecate such unworthy proceedings, as a dishonourable attempt to divert attention from the real facts of the case, by the introduction of personalities and aspersions especially intended to cast odium upon one of the members of the Committee (Mr. Bowley), whose integrity and disinterestedness are unimpeachable, and whose long-continued and laborious exertions on behalf of the Society have materially aided in promoting its success, and deservedly secured for him the confidence and esteem of the Committee and the Society generally.

J. N. HARRISON, *President.*

T. BREWER, *Honorary Secretary.*

6, Exeter Hall, 28th Feb. 1848.

Correspondence.

To the Editor of the "Musical Times."

MR. EDITOR,—Having observed in the "Musical Times," March 1st, a brief Article, on a "Pendulum of a length of thread, with a leaden bullet at the end of it, &c." I am of opinion that this kind of Pendulum is not of itself sufficiently clear to the comprehension of the Musical Million, who are now practising class-singing in almost every part of the country. The writer of these few lines has laboured some years in vocal tuition, and has studied the methods of Mainzer, Wilhelm, Turner, Hickson, and others; but in none of their manuals have I been able to discover any *simple method* of teaching a class to sing in time. I am of opinion, that every obstacle requiring the practitioner's attention during his lesson in class should be avoided. The sleight of hand adopted by the Wilhelmists is any thing but satisfactory. I further beg to add, that having bestowed much attention on class-teaching, that I have found no time-keeper more practicable, or of greater utility than a pendulum properly constructed; it is the truest and the surest time-keeper that can be employed for marking musical time. One of the best pendulums, and (perhaps) the easiest to be understood, is that which was introduced into the Central Society's School a few years since by Mr. Coggins, who, in conjunction with Mr. Turner, intended it for the use of the teachers and children. The model was presented to the British Society of Musicians, and is now placed in their library, at Mr. Erat's Harp Manufactory, Berners-street. I may say, that it is worthy the inspection of every musical teacher and amateur. This little machine may be manufactured for a trifle, say three or four shillings: it consists of two uprights soldered into a leaden stand, and may

be laced on a table: there are three rods, each marked with the number of inches; the longest is used for slow movements, showing any degree of time, from *Grave* to *Andante*; the next in length showing the intermediate degrees, from *Andantino* to *Allegro*; and the shorter one used to shew any degree of velocity to *Prestissimo*. By this little machine, *all* the gradations of time may be precisely ascertained by its oscillations, and the minds of the class duly impressed, without using the barbarous custom of *stamping, clapping the hands*, or otherwise drawing the attention of the practitioner from the exercises, or other music under performance.—Your obedient servant, I. C.

[It appears to us, that our correspondent mistakes the real use of the Metronome, or any of its substitutes. Its use being to decide, in the conductor's mind, the time in which a movement should be played, before he commences; and not a machine by which the time is marked during performance.—*Ed. M.T.*]

To the Editor of the "Musical Times."

SIR,—Can you inform me and your numerous readers, whether, previous to the introduction and general adoption of our present National Anthem of "God save the Queen," any, or if any, what Composition was used in a similar sense to that in which this piece is now performed?

E. C. K., *Newbar Abbot.*

[Can any of our readers give the required information?—*Ed. M.T.*]

TO CORRESPONDENTS.

J. S.—*It will be endeavoured to carry out his suggestions with the commencement of the new volume, No. 49. The remainder of his letter is handed to our publisher.*

A LAYMAN is thanked for his communication. No. 37 of the MUSICAL TIMES gives the Rudiments of Vocal Music in their simplest form; and a master to teach a class once a week would probably accomplish the desired object.

[The length of our music, and the press of other matter, have obliged us to omit our *Brief Chronicle* for the last month.]

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